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LITURGICAL EASTER PLAYS FROM RHEINAU  
MANUSCRIPTS.

The Benedictine monasteries in the middle ages were important centers of interest in the religious drama. From the Swiss monasteries of St. Gallen, Einsiedeln, and Engelberg liturgical plays are already known. Some new material is presented here from manuscripts of the monastery of Rheinau. This monastery was established on its island in the Rhine in the eighth century and continued active until 1862, when it was secularized and its buildings used for a hospital. The valuable manuscripts are preserved in the *Kantonsbibliothek* in Zürich. The numbers used here are those of the old handwritten catalog, from which the Latin descriptions of the manuscripts are also taken.

RHEINAU I. Ms. XCVII. *Troparium, continens quam plures tropos festivos tam ad antiphonas quam de Kyrie... probabiliter a San Gallensibus concinatos.*

The Ms. is doubtless of the eleventh century. On pages 16 ff. are several 'troped' forms of the *Resurrexi*, the introit of Easter mass. The first of these is the one with the *Quem quaeritis*. The interesting and unique feature of this *Quem quaeritis* trope is that it is not followed by the simple introit, but is followed by an introit that is itself troped almost beyond recognition.

(p. 16)

In die Paschae.

Int(errogatio): *Quem queritis in sepulchro, christicole?*

R(esponsio): *Ihesum Nazarenum crucifixum, o celicole,*

Int(errogatio) (!): *Non est hic, surrexit sicut predixerat; ite nuntiate quia surrexit de sepulchro.*

Ad missam: *Hodie processit leo fortis sepulchro ob cuius uictoriam gaudebant celestes ministri ideo et nos letemur*

*canentes Resurrexi.*<sup>1</sup> *Principe inferni deuicto claustris ac reserutis, et ad huc [tecum sum] alleluia, a quo numquam recessi licet in carne paruerim. Posuisti [super] me, quem tu solus et solum genuisti deus ante secula, manum [tuam] alleluia, quia iussu tuo mortem degustauit. Mirabilis [facta] est cui nulla sapientia mundi est equanda scientia [tua] alleluia, quod tali uictoria uictorem tumidum strauisti alleluia. Domine probasti me (Ms. meā), qui me de morte (p. 17) turpi assumptum sedere tecum in gloria facis, amen, que angelis est ueneranda cunctis atque mortalibus.*

RHEINAU II. Ms. LXV, *Antiphonarium de tempore et sanctis*. The Ms. is of the eleventh or twelfth century, probably of the twelfth. The dramatic office is no longer in its original position as an introit trope but is in its later and more usual position between the third respond of matins and the *Te deum*.

(p. 103)

Ad uisitandum sepulchrum.

An(tiphona): *Quem queritis in sepulchro, christicole?*<sup>2</sup>

R(esponsio): *Ihesum Nazarenum crucifixum, o celicole.*

An.: *Non est hic, surrexit sicut predixerat; ite nuntiate quia surrexit de sepulchro.*

An.: *Venite et uidete locum ubi positus erat dominus, aeuā, aeuā.*

Nuntia populo sic: *Surrexit Christus et inluxit populo suo quem redemit sanguine suo, aeuā.*

*Te deum laudamus.*

RHEINAU III. Ms. XVIII. *Lectionarium Matutinale sive Lectiones et Evangelia de Tempore et de Sanctis a Pentecoste usque ad Adventum. Script. ca. saec. 11 aut 12.... Fol. 282*

<sup>1</sup>This and the following words in Roman type are the remaining parts of the *Resurrexi* introit, with the missing words in brackets. As the introit was well known, it must have been considered unnecessary to put in all the words.

<sup>2</sup>The absence of the *o* before *christicole* and not before *celicole* occurs too frequently to be chance or a scribe's mistake. Cf. Rheinau I, also cases in Lange, pp. 22, 23, 24, 26, 29.

*et seq. Hic interruptiter series lectionum et interponuntur ceremoniae, olim a nostris monachis in sacra nocte Resurrectionis ad sepulchrum observata, in hunc, qui sequitur, modum seculo (ut videtur) XIII expirante vel XIV inchoante exarata.*

This is a new version of the more fully developed form of liturgic Easter play, of which comparatively few have been preserved.\* The Rheinau play belongs to the Einsiedeln group, agreeing most closely with the plays of Einsiedeln and Engelberg. It has however, some interesting differences and has fuller rubrics. Among the noteworthy features are the singing of the hymn *Jesu nostra redemptio* by Peter and John as they hasten to the tomb, their singing of *Dicant nunc Judei* as they return, and the introduction of the whole scene of their running to the tomb into the midst of the *Dic nobis* sentences. This arrangement is more logical and dramatically more effective, although I know of only two other cases, Moosburg and Dublin, where it occurs.

(p. 282). Responsorium *Dum transisset sabbatum*. Quo imposito, VII fratres exeunt, unus diaconus, qui uestitus alba dalmatica angelum domini ad sepulchrum ueniendo lapidemque remouendo et super eum sedendo imitatur, tres sub sanctarum mulierum persona cappis indute capita humeralibus cooperiunt, unus alba casula indutus dominicam personam imitatur, reliqui duo cappis induti apostolos imitantur et in minori choro duarum mulierum aduentum prestolantur. Sie autem fit ipsa uisitatio. In primis fit processio conuentus ad altare sancte crucis.

Antiphona: *Maria Magdalena*.

Qua finita tres mulieres figurantes prime ad sepulchrum procedentes singule singulos uersus humili uoce decantant.

Prima, uersus:

*Heu nobis internas mentes    quanti pulsant gemitus  
pro nostro consolatore    quo priuamur misere  
quem crudelis Iudeorum    morti dedit populus!*

\*For a detailed study of this form see Wilhelm Meyer, *Fragmenta Burana*, p. 106ff.

Secunda, uersus:

*Iam percusso ceu pastore oues errant misere,  
sic magistro discedente turbantur discipuli  
atque nos absente eo dolor tenet nimius.*

Tertia, Marie Magdalene personam exprimens, uersus:

*Sed eamus et ad eius properemus tumulum  
si dileximus uiuentem diligamus mortuum.*

Deinde omnes tres:

*Quis reuoluet nobis lapidem ab ostio monumenti?*

Hinc angelus super lapidem monumenti sedens hiis uerbis eas affatur:

*Quem queritis in sepulchro, o cristicole?*

Ille respondent: *Ihesum Nazarenum crucifixum, o celicole.*

Angelus: *Non est hic, surrexit sicut predixerat; ite nunciate quia surrexit de sepulchro.*

Et eleuans pallam monumenti ostendit eis dicens:

*Venite et uidete locum ubi positus erat dominus, aeuia,  
aeuia.*

Deinde thurificato sepulchro aspiciunt intro et redeuntes cantant antiphonam: (On the margin, with a mark indicating that it belongs here, is the rubric: *Hic euanesce angelus.*)

*Ad monumentum uenimus gementes angelum domini sedentem uidimus et dicentem quia surrexit Ihesus.*

Et conuerse ad Petrum cantant uersus:

*En angeli aspectum uidimus  
et responsum eius audiuius,  
qui testatur dominum uiuere.  
sic oportet te, Symon, credere.*

Iterum redit Maria Magdalena ad sepulchrum querendo et hos uersus cantando:

V(ersus). *Cum uenissem ungere mortuum,  
monumentum inueni uacuum.  
heu nescio recte discernere,  
ubi possim magistrum querere.*

V(ersus). *Dolor crescit, tremunt precordia  
de magistri pii absentia,  
qui saluauit me plenam uiciis,  
pulsis a me septem demoniis.*

V(ersus). *En lapis est uere depositus,  
qui fuerat cum signo positus.  
munierant locum militibus;  
locus uacat illis absentibus.*

Cui sic querenti dominica persona casula circumamicta qui moris ut est diaconi infra XL ei se manifestans interrogat dicens: *Mulier, quid ploras? quem queris?*

Illa respondet: *Domine, si tu sustulisti eum, dicito michi ubi posuisti eum et ego eum tollam, aeuia, alleluia.*

Dominica persona: *Maria, Maria.*

Maria respondet: *Rabbi, quod dicitur magister.*

Hec cantando currens procidit ad pedes eius et nititur eum tangere. Ipse uero prohibet manu ne tangat eum dicens: *Noli me tangere, nondum enim ascendi ad patrem meum, aeuia, aeuia.* Et insert versus:

*Prima quidem suffragia stola tulit carnalia,  
exhibendo communia se per nature munia.*

Quo finito Maria procidendo ad pedes eius cantat: *Sancte deus.* Dominica persona:

*Hec priori dissimilis, hec est incorruptibilis.  
que dum fuit passibilis, iam non erit solubilis.*

Maria secundo ad pedes eius procidendo repetit: *Sancte fortis.* Dominus, versus:

*Ergo noli me tangere nec ultra uelis plangere,  
quem mox in puro sydere cernes ad patrem scandere.*

Maria tertio repetit: *Sancte immortalis, miserere nobis.* Dominus:

*Nunc ignaros huius rei fratres reddes certos mei.  
Galileam dic ut eant et me uiuentem uideant.*

Hiis dictis euanesceit dominus. Maria autem redeat a sepulchro usque ad chorum cantando: *Victime paschali. Agnus. Mors et uita.*

Chorus interrogat: *Dic nobis Maria.*

Maria respondet: *Sepulchrum Christi uiuentis. Angelicos testes. Surrexit Christus.*

Hiis auditis apostoli Petrus et Iohannis festinant ad sepulchrum iuniore seniore precurren te cantant hos uersus: *Ihesu nostra redemptio. Que te uicit. Ipsa te cogat.*

Quibus finitis chorus imponit antiphonam: *Currebant duo simul et ille.*

Interim Iohanne foris remanente Petrus in monumentum intrat tollens inde sudarium. Hec illis agentibus superueniunt mulieres sepulchrum thurificantes simul inde cum apostolis rediture. In ipso autem reditu omnes hec persone cantant uersus:

*Dicant nunc Iudei quomodo milites custodientes sepulchrum perdiderunt regem ad lapidis positionem. Quare non seruabant petram iustitie. Aut sepultum reddant aut resurgentem adorent nobiscum dicentes.*

Quousque ad gradus perueniant chorus respondet: *Quod enim uiuit.*

Illi autem uersa facie in chorum imponunt antiphonam: *Surrexit enim sicut.*

Chorus: *Credendum est magis.*

Illi iterum imponunt: *Scimus Christum surrexisse.*

Chorus: *Tu nobis uictor.*

Cantor imponit: *Te deum laudamus.*

Post hec benedicitur populus a custode.

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